

## Tenor Abandons His Lawsuit To Display Firm's Clothing

Harold Blake Objected to Having His Figure Used as Model.

But Later He Decided It Was a Big Compliment to Him.

From the confines of a courtroom, where he had been brought to trial against the Bieber-Kaufman Company, of 201-203 Eighth street southeast, to the position of mascot for the same merchants is the rather strange position of Harold Blake, singer, actor, and clubman.

There are few matinee girls in Washington who do not know Harold Blake—the of the dapper soldier uniform, the heart-stirring upper tones of a clear tenor voice and the passionate love making; he who has delighted them at a local theater in lower roles ranging from Ralph Rackstraw, in "Pinafore" to Janitzky, the Polish nobleman in "The Beggar Student." And these matinee girls are more or less interested in everything that Mr. Blake does until he secured the position of Nova Kovich, in "The Merry Widow." It will be interesting to these same girls, and the public in general, to hear of Mr. Blake's unique position that brings him forward as both plaintiff and mascot, and all over a suit of clothes.

It appears that the Bieber-Kaufman Clothing Company, in looking about Washington for a suitable man with handsome face and splendid figure, hit upon Harold Blake after a diligent search, and quite a hopeless one, for when they had located the kind of man they wanted to display their clothing, the man wanted immediately objected to having his name used as the store's mascot. When Mr. Blake was discovered, or rather his photograph, he was selected for immediate use. The precaution to consult Mr. Blake was omitted, the firm going ahead with their "mascot" work upon the consent of the press department of the National Theater.

No sooner had Mr. Blake seen his picture topping a stylish 1908 model suit of clothes, displayed by the Bieber-Kaufman Company, than he at once wrote the firm to discontinue the use of his face and figure. The firm looked upon the letter as a joke, and was further put at ease by the management of the New National Theater. No more was thought of the incident of the letter until a suit was introduced at the hands of several attorneys whom Mr. Blake has consulted.

Fearing that Mr. Blake did not understand their motives in selecting him for their mascot, the Bieber-Kaufman Company sent him the following letter:

"Dear Mr. Blake: The use of your name was selected by the store's mascot, in view of the fact that we consider you, as did a board of gov-



HAROLD BLAKE.

ernors, one of the handsomest, as well as one of the most perfectly built men of today. It was in distinct compliment to you that we used your face and figure for the promotion of our own clothing. Very truly yours, "Bieber-Kaufman Company."

Upon receipt of this letter Mr. Blake saw the matter in quite another light—at least that is what his valets say—for he has two of them and withdrew his charges of appropriation without comment, answered the Bieber-Kaufman letter politely, and ended by saying:

"The firm that considers me one of the most perfectly built men in America is surely worthy my name for their mascot. Very truly yours, "HAROLD BLAKE."

On another page of today's Times will be found the picture of Mr. Blake that caused all the trouble, and his name in glaring type as "Our Mascot," used by the Bieber-Kaufman Company.

Mr. Blake will be in Washington this week to appear as Eugene in the support of Pauline Hall, in "Ermine," at the New National, and in compliment to the popular tenor and matinee idol, the Bieber-Kaufman firm will entertain all of their employees at the New National Monday night. That Mr. Blake will get a rousing reception from the clothing people is a foregone conclusion, for since his withdrawal of the suit, he is the most talked-of stage celebrity in Southeast Washington.

## Women Are the Real Economizers, Though Methods Seem Mysterious

Economy is a relative matter—so relative that while every woman regards herself as a past mistress of the art of saving, she feels that her next-door neighbor and all her feminine relatives and friends are miserable sinners who do not know a thing about it.

Time was when women really did know how to save; when they spun their own thread and made their own cloth and dyed it and made it into clothes—plain garments, which could not have given either the wearer or the observer any pleasure. Certainly there was not much real use for money in those days, so far as the feminine populace was concerned, anyway.

That was a time of plain thinking and high living, when wines and fox hunting and gambling amused the men, and making samplers the women.

Then, it may be surmised, woman saved more because she had nothing to spend money for than for an innate desire to economize. There were no matinees, no sweet shops around the corner where one could buy chocolate bonbons, no masseuses, no hair-dressers, no puffs, and no extravagant headwear. It was a halcyon period in its way, but I'll venture that no woman living now is sorry she did not live then.

**Women Economizing.**  
This last winter women have been economizing who never did before, for in panic times the weaker sex is as hard hit as the stronger, and in a much more personal way.

I heard a woman discussing with a friend, recently, the ways in which she intended to save.

"In hair-dressers and masseuse," asked the friend.

"Not while I have the sense I have now," replied the woman. "My hair is quite as valuable as my teeth. I don't suppose there is anyone in this day and age who would advise letting one's teeth go to rack and ruin. Why, then, would I let my hair go?"

"But the masseuse?"

"Well, my skin is quite as valuable as either my hair or my teeth to me. If I let myself go to pieces, then, after a while, good times will return and everyone will be happy but me. I will not be either contented or happy, because I will know that I look ten years older than I am, and no woman could live knowing that. My husband has his weekly or fortnightly massage; he has his monthly Turkish bath, his daily shave and his monthly haircut. The hard times of which he complains so bitterly have not caused him to lessen by one jot or tittle his attentions to himself. Why, then, should I neglect myself?"

"What will you economize in, then?"

"No more silk petticoats!" cried the woman exultantly. "I have thought it all over and I shall not wear silk petticoats until business conditions brighten up. Also, I will wear less expensive stockings and make my own underclothes and shirt waists. In this way I'll guarantee that I will save more money than you would imagine."

"Also I shall save on the table. We won't have the new vegetables the mo-

ment they appear in the market, and we will save in meats. I can cut down my household expenses at least one-quarter, and no one in the family will be able to discover where I do it, the things we have to eat will be so good." There is another woman who during these hard times decreed that if her husband economized she would economize also, and only in that case. The form of economy she picked out for her lord had to do with his smoking. Instead of smoking expensive cigars, she said, he must smoke the pipebowl pipe.

The man agreed to this, whereupon his wife gave him a handsome pipe of French briar, mounted with silver, and this he smokes when he thinks there is any chance of her seeing him, but his friends say he keeps a box of expensive cigars at the office for his own consumption.

Meanwhile his deceived and defrauded frau refuses to buy the "bum" of hair, which the shape of her new hat demands, and very, very seldom indulges in the restaurant or hotel luncheon, which is the delight of her soul.

**Walk Instead of Ride.**  
A favorite way with women of saving money is walking instead of riding in street cars—and this is a particularly foolish one, for more is lost in shoes, leather and energy than is gained in money.

And while all this may not seem to show that women are the real economizers, they are so none the less. The average man would scorn to wear a straw hat which had been cleaned and done over at home, while most women wear dyed and painted hats without a whimper.

The average man, whatever else goes, clings to his tobacco; the average woman gives up her candy without a sigh.

The man who thinks he is economizing attends to his grooming just the same. A woman under the same circumstances will lose anything but her two front teeth; she does depend upon a dentist to keep those intact.

One hears a great deal about the extravagance of women. I, for my part, have never met one of my sex who, knowing that her husband was in financial difficulties, did not rise gamely to the occasion and help him to meet his obligations. The only cases I have known where a woman has helped in the financial downfall of her better-half was where his circumstances had been sedulously kept from her, and she had labored under the delusion that there was plenty of money to spend.

Decidedly, women are the real economizers; they are the ones who pinch and contrive in the household as no masculine mind could ever conceive of doing, and verily they deserve their reward—but they are not likely to receive it.

**FOR THE PUBLIC GOOD.**  
A new method by which the audience at a theater can show its approval or disapproval of a play without disturbing the performance is being introduced by the Italian dramatist Traversi. Before leaving the theater every person is to drop a ticket into one of three boxes marked "good," "indifferent," and "bad."—Boston Journal.

## THE BELASCO FELD CORCORAN GALLERY SHUT FOR SUMMER

Former Star of "Robert Emmet" Continues With Nazimova.

Brandon Tynan, after being tied to the apron strings of David Belasco for many years without apparently anything more to do than draw his salary, has parted company with that manager. Several years ago Tynan appeared in "Robert Emmet" and created a distinct impression. So prominent was his work that he was immediately signed for a term of years by Belasco. It was the general understanding that Tynan would appear in a play written jointly by himself and Belasco. Months and years went by and still Tynan was not numbered among the stars. Last season he was "farmed out" to Mme. Nazimova, and appeared here as leading man with the actress. Several days ago it became apparent that Belasco and Tynan would not make their joint production with the latter as star and their relations of long standing were dissolved. Tynan will continue as leading man with Nazimova for a part of the coming season. It is understood that he has written a play for Nazimova's use.

## CHORUS GIRLS KISS FOR TAFT VOTERS

"Merry-Go-Round" Actresses, Prompted by Raymond Hitchcock, Boost for G. O. P.

NEW YORK, June 27.—The young women composing the chorus of the "Merry-Go-Round" Company, inspired by a speech delivered them during rehearsal yesterday by Raymond Hitchcock, have organized the first "Theatrical Young Women's National Taft Club," which is to be the nucleus of a country wide organization to be known as the Theatrical Young Women's National Taft League.

Mr. Hitchcock is one of the competitors for the prize offered by the National Republican campaign committee for the best reasons "Why the Republican Party Should Be Successful in November," and it was the reading of his contribution to this contest that awakened the partisanship of the girls.

Each of these young women has subscribed to an oath that she will compel by moral suasion if possible, or by the payment of a kiss if necessary—not only her dearest male relative and friend to wear a Taft League button, but also as many other male friends as she may. They have called to their aid Frank P. Adams.

At a meeting held on the stage of the Circle Theater yesterday afternoon, at which he presided, they decided to send a broadcast to their sisters of the theatrical profession, a circular asking their co-operation, and then selected the following stage beauties to act as officers of the club:

Miss Stella Maury, president; Miss Jean Sawyer, vice president; Miss Lillian Hazel, secretary; Miss May Tinchler, treasurer; Miss Lillian Rice, distributor of literature; Miss May Thatcherton, campaign distributor; and Miss May Hopkins, banner bearer.

## "ALGERIA'S" PREMIER AT BROADWAY THEATER

"Algeria," a new musical play by Victor Herbert and Glen McDonough, will be the opening attraction at the Broadway Theater, New York, commencing August 21. Frank McKee, who makes the production, has engaged George Marion to stage the piece, and has secured as principals Ida Brooks Hunt, Leon Moore, William Pruette, Harry Tighe, Harriet Burt, and Catherine Hutchinson.

## FRANK LALOR TO STAR IN A MUSICAL COMEDY

"Prince Humbug" is the title of the musical comedy in which Frank Lalor is to make his debut as a star under the management of Samuel E. Rork. The libretto of the piece is by Mark Swan; the score, by Karl Hoschna, composer of "The Three Twins."

## BERNHARDT WILL PLAY "JESTERS" IN LONDON

Charles Frohman has given Sarah Bernhardt permission to play "Les Bouffons" in London this summer. It was "Les Bouffons" that Maude Adams acted this year under the title of "The Jesters." Mr. Frohman owns the play for England and America.

## CLAIM WELFORD MAN WITH LOUDEST LAUGH

Dallas Welford is described by breezy "Mile. Manhattan" in the Morning Telegraph as "the loudest laugh on the beach" at Atlantic City.

## LATEST SHIP MODEL BASED ON LOBSTER

The lobster is the new spring fashion for ships. Marine architects and engineers are studying the lovely leviathan with a view of modeling future leviathans on his lines. They have to build an ocean greyhound which will cross the Atlantic in three days. And they base their hopes on the structure of the lobster, which can make twenty-five feet in less than a second as a landlubber the lobster may be ungainly, but in his native element he is both speedy and graceful, says the Chicago Tribune.

Moving along the sea bottom, his habit, he walks nimbly along on the tips of his slender legs, the large claws extended forward in front of the head, in a position which offers the least resistance to the water, while the two hinder legs are used for walking. These in hard spur-like joints, which serve as pricks to steady his movements. Delicate swimmers are attached vertically to the under surface of the tail, each of them consisting of a short stalk and two flexible blades, which aid his progress. By far the most powerful organ of locomotion the lobster possesses is his so-called tail. By the flexion of this tail he is enabled to make a wonderful backward flight through the water. And it is the mechanism and operation of this tail which the men of science are now studying. They hope to imitate the swift backward spring by a mechanical device which will so repeat the propelling spring as to make it a continuous, unbroken, speedy advance through the waters.

## THE BELASCO FELD CORCORAN GALLERY SHUT FOR SUMMER

Former Star of "Robert Emmet" Continues With Nazimova.

Directors Expect to Open Exceptional Season in Fall.

Today marks the closing of the Corcoran Gallery of Art for the summer. The record of this institution for the past year is one of marked progress, and while the heated season does not as a rule entice art lovers to exhibition halls, where the source of illumination is by skylights acting as collectors of additional heat waves, there are without doubt many people in the city, and the large number of visitors who are not discouraged by the heat, who will regret the closing of this gallery for the summer, forgetting that it is during this closed period that necessary work is done in the way of repairs and a more thorough housecleaning than the limited time during the open season of the gallery will permit.

The gallery is closing with a large collection of loaned pictures, to be found in the southwest rooms of the upper atrium. In gallery "G" there are on exhibition three Sargents, two of which are portraits of a comparatively recent date. In open air studies there are few paintings in oil, which can be compared with the "Oyster Gatherers" a work which bears the date of 1878, when Sargent at twenty-two had hardly commenced his career. Examples of the work of Daubigny, of Rembrandt, Corot, and a drawing by Millet, "The First Step," a wonderful arrangement of composition illustrating the effectiveness of space and line direction, are among the good things to be enjoyed at the gallery.

For the year to come the efforts of the gallery to fulfill its mission in the encouragement of American art, to present a special emphasis in the second exhibition of contemporary paintings in oils by American artists to be opened to the public December 5, and to present on view until January 15, 1909. Although this exhibition may seem some distance in the future, the gallery has been engaged in personal correspondence with leading American artists, both in this country and abroad, and the endeavor to secure late and important paintings has been foremost in the purpose of the management, who wish to make this exhibition a greater success than the exhibition of February and March, 1907.

While the number of paintings may not be as large to select from as two years ago when the first exhibition was held, it is certain that there are enough paintings of conspicuous merit completed each year by American artists to form, when assembled, an exhibition of the highest excellence. The awards will in all instances be made to the artist instead of to the owner of the painting, and the officials of the gallery are determined to make this exhibition a greater success than the exhibition of February and March, 1907.

As the prizes will amount to \$5,000, and the first prize will be \$2,000, according to the gold medal of the Corcoran Gallery, the artists of the country have a sufficient incentive to be represented by their best work. The number of pictures to be selected by artists, in which cordial pledges of support are contained, are sufficient to warrant the gallery in the exhibition, although from the opening of the gallery next October, until the commencement of the exhibition there will be no official work of the gallery in constant employment.

The cause of the National Gallery of Art is progressing favorably, and the accessions to the collection of pictures donated by William T. Evans, now number sixty-five. It is apparent that more room will have to be devoted to the reception of the pictures to these paintings, as the space is now well filled, and the formation of a second line of paintings, as the necessities of the space have required in some instances, is not advantageous under the conditions of light existing in the corridor. The latest works added to the collection by Mr. Evans are "The Swimming Hole" by Ernest Lawson, "Spring" by Edwin Henderson, "The Mysterious Woods" by R. M. Shurtliff, "Sea Echoes" by J. B. S. P., "Round Hill Road," by J. H. Twachtman, and "Georgia Pines," by George Inness.

Above all of these suggested, not laboriously expressed features which will appear in a different manner to all, there is a feeling that in the deep woods where moss and fern and rock and spring are found, we have passed the limit of the exploration of man, and are standing in a primeval world whose secrets are unknown, and yet the artist must have felt all of these things, he must have possessed a profound and thorough knowledge of all these factors, in order to be able to suggest them in such a spacey manner as by "Balcony" and "The Mysterious Woods" in the manner of this suggestion. It is but the spirit of the woods speaking in an audible tone, a separate message of beauty to all beholders.

Wood interiors have a peculiar charm when they are presented in such an elusive manner. Elusive because the visitor sees far more than he can demonstrate to another. In instance is the "Georgia Pines," by George Inness. Not by any means an important or ambitious canvas by this master, but a little tender heart-to-heart talk with a commonplace phase of nature. A small canvas as if the artist was making a trial of his ability to catch the spirit of quiet of the pine woods.

The trees are not important, they have grown too thickly to have a great value for the lumber trust. It is a neglected spot without path or wagon road. It is dark, dark, and dry, rain has not fallen for weeks, and the carpet of pine needles presents all the variety of

shade found in monochrome under the varying conditions of light. The artist reached what he sought—the spirit of quiet, and the phantom of varying shade, and this has been so well accomplished that he feared least the world might not understand and introduced to break the monotony some unimportant figures which seem out of touch with the solitude and constitute the only discordant note in the composition.

It is not always that the successful wood interior finds its way to the walls of an exhibition gallery. An example of fine handling, of intimate knowledge, complete grasp of the situation, and a direct and forcible statement was found in the studio of James Henry Moser, in F street one day last week.

The subject was expressed through Mr. Moser's favorite medium, that of water color, and the work one of his latest, having been made during a recent excursion of the Aquarelle Club to Great Falls. It is one of those happy and fortunate compositions which sometimes seem to follow the mood and inspiration of the moment and pause themselves.

Like the graces of the orator whose inspiration is seemingly the result of a higher mental plane, although we well know that the extemporaneous effort is the reward of patient toil, so this composition seems so easily and happily produced under the most favorable conditions, that it is almost surprising that art is a matter of serious work and the product of innumerable failures.

We consider this subject we recognize how little it contains, and yet how easily it would be rendered worthless by elaboration. A path at the left leads to the middle foreground, and the disappearing path is a twisted tree trunk, in the middle distance are other trunks, less carefully defined. The picture has no pool of water with its fascinating shadow, there is no vista through the trees, no spot of color contrast, none of the conventional arrangement used so many times that we expect, and feel the absence of well known compositions.

It is simply a mass of green background seen under the rapidly changing light of evening, broadly treated, and yet so truthful in color with the contrast of the tree trunks as seen against this mass, amplified by a clever perception of all of the elements of light and color, the more open foreground and the small path. It is not a spot of natural attractiveness, and yet the apparent simplicity, the lack of desire to paint anything except a truthful impression of the quiet of evening in the woods, gives the picture a quality which is more commendable than the genius which some affect in attempting to improve on nature by the introduction of the impossible, by attempting to portray improbable conditions.

It has often been remarked by the artist fraternity that the school of French painters of 1830, known as the Barbizon school, were not favored by any more paintable material than is to be found just at the outskirts of this city. In the studio of John Ross Key in the Corcoran building, there was seen the last work of a painting in oils which for attractiveness of subject has but few equals in all of the work which has been done in and about this city for many years.

"Sunset on the Potomac" is the title of the picture, and in the drawing of the roof of the topography of that section of the river, above the Aqueduct bridge has been presented with a truthfulness that leaves no doubt as to the exact location of the subject. While drawn with fidelity, the arrangement is strong in its massing, and in color is quite satisfactory. It is one of those rare sunsets of early autumn following the clearness of sky when showers have cleared the atmosphere of such vapors at the sunset hour it often happens that the most beautiful effects in color and form of evening clouds are seen.

It is such an evening that we see on the canvas of Mr. Key. In color it is daring and forcible, like some of the evening effects which we see in nature, but rarely on canvas, from the fear of the artist that he will be challenged in his message of truthfulness and realism, the artist has in this instance shown the courage of his knowledge of color, and the daring to paint what was before him, whether the multitude understood or wondered.

Of an entirely different quality is a view of the south side of the Potomac, and the channel which divides Annapolis Island and the Virginia shore as seen from the Aqueduct bridge under the evening light. In this picture there is a quiet and repose of land and water seen under the fading and flattening light of late sunlight. The composition has the same element of good drawing and harmonious color. The distance is full of haze and mingling of sky and horizon. Its beauty is of arrangement, not of tone or of mass.

**5000 FREE SEATS**  
**LUNA PARK**  
WEEK JUNE 29  
**MARK SULLIVAN**  
Mimic and Comedian.  
**TOM WATERS**  
Pianologist.  
**THE HEALEYS**  
Society Sketch Artists.  
AND FOUR OTHER ACTS.  
This Evening—Sacred Concert.  
**AGNES BAYLIES**  
SOLOIST.

**CAPT. THEODORE VALIANT**  
8:15 EVANGELIST. P. M.  
Late of the Homeward Bound Mission, and son of the late Bishop Valiant. Subject: "God Loves Happiness and Happy Folk."

**JULY FOURTH  
FIREWORKS**  
\$5,000 Pyrotechnical Display  
GRAND CONCERT AT  
**CHEVY LAKE**  
BY LARGE SECTION OF  
**U. S. MARINE BAND**  
Every Evening, Including Sundays.  
Dancing WEEK-DAY EVENINGS  
ADMISSION FREE  
JULY 1-4

Go to Glen Echo Park  
Every Amusement-Comic, Pictureque, Beautiful Trolley Ride on Potomac.  
JULY 3-4

## Building a New Model Ship; To Establish Ocean Record

Hydrocurve Construction a Recent Invention in Marine Architecture—Principle Correct and Boat May Prove a Success.

A remarkable craft is described by Paul Tynan in the Technical World Magazine. The following from the article will interest boatmen:

That the hydrocurve boat has over and over, in its test runs, obtained double the speed of the ordinary circular hull form of the same dimensions, draft and tonnage, without increase of motive power, demonstrates the correctness of the principle. It embodies and proves its entire feasibility in actual navigation. Moving the water in one direction only, displacing it from its surface, downward, instead of plowing through the water and displacing it to either side of the boat, a saving of close to 70 per cent in power is secured—a full unit of efficiency from the flow and pressure of water being obtained, as compared to about one-third of a unit heretofore utilized by boats and snips under sail or steam.

Nor is this increase of speed attained at the cost of other desirable factors. Reference has already been made to the Hydrocurve's endurance of the severe washing and churning of the larger vessels during the recent St. Louis celebration. Many earlier and even more severe tests had established the fact that the hydrocurve is more stable and seaworthy under rough weather conditions than is the ordinary hull. This remarkable stability is due simply to the geometry of its construction, which gives it three times the advantage of

the ordinary hull in overcoming wave action, because of its greater efficient surface and because the hydrocurve hull the greatest era of width and flatness is forward and above the center of gravity. The prow, which ordinarily is not in contact with the water, is a conical wedge, so that the waves are not given anything like the purchase to roll the boat in a rough sea that is given by the ordinary wedge-shaped prow, yet obviating bluntness of bow.

## WHEN IS BEDTIME AMONG THE SPIANS?

Paris judges recently tried to decide at what hour an actress should go to bed. Mlle. Gabrielle Dorziat, the charming pensionnaire of the Moliere theater in Paris had her rest disturbed at 8 o'clock every morning, and a bed the landlord. The court expressed the opinion that, as the theater closed at 11:45 o'clock, she had only to jump in her automobile (the judge evidently thought all actresses possessed automobiles) and be home and in bed by 12:30, or so that she could be up by 8 or 9 o'clock.

"Not so," replied Mlle. Dorziat; "it requires a good hour's work to remove the paint and costumes, and then I must go to supper, reaching my bed at 3 o'clock a. m. At 8 a. m. she was, therefore, in her deepest slumber. The court was so puzzled that it took fifteen days to consider its judgment, and finally agreed with the actress.

**PRICES 25c, 50c, 75c**

**NEW NATIONAL**  
The Only Washington Theater Open.  
Nights at 8:15 Mats. at 2:15  
**ABORN** OPERA COMPANY  
(By Permission of Francis Wilson.)  
**ERMINE**  
CAST OF SIXTY PLAYERS, including  
**PAULINE HALL**  
HUNTINGTON MAY, HAROLD BLAKE,  
PHIL BRANSON, SOL SOLOMON,  
CHAS. W. MEYER, HATTIE ARNOLD,  
KIDNEY, and others.  
School Children's Matinee Wednesday.  
All Seats 25c—Best Reserved.  
REGULAR MATINEE SATURDAY  
NEXT WEEK—SEATS TOMORROW  
**THE SERENADE**

**THEATER COOLED BY ICED AIR** **FREE FANS DISTRIBUTED EVERY NIGHT**

**CHESAPEAKE BEACH**  
Saturday Afternoon Trains Leave District Line Station at 2:30 and 5:40  
**Salt Water Bathing**  
**Many New Attractions**  
**ALL AMUSEMENTS, MINSTER'S ORCHESTRA DANCING FREE EXCELLENT CRABBING.**  
**ROUND TRIP: 25c Week Days 50c Sundays and Holidays**  
TRAIN SCHEDULE IN R. R. COLUMN.

**Steamer "JAMESTOWN"**  
Moonlight Excursions  
Forty miles down Potomac River daily, including Sundays. Leave 7 p. m. from Excursion Pier. Return 11 p. m.  
Dancing—Palm Garden Fare, 50c  
A few dates open for SPECIAL EXCURSIONS. For particulars apply to W. H. CALLAHAN, Gen. Passenger Agt.  
NORFOLK & WASHINGTON STEAMBOAT CO.  
GO WITH US TO  
**RIVER VIEW**  
On Monday, June 29, 1908, First Annual Excursion of the Men's Club of the Church of the Ascension.  
Everybody will have a good time. Excellent programme. Athletic Sports and Baseball Game. Boat leaves 7th st. wharf 10 a. m., 2:15 p. m., 5:45 p. m., returning leave River View 12:15, 5 and 10:30 p. m. Children 10c; adults, 25c. Tickets at the wharf.

**St. Patrick's Parish Excursion**  
**RIVER VIEW**  
TUESDAY, JUNE 30  
Athletic contests and baseball game all day; boat, 10 a. m., 2:30 and 5:30 p. m. Boat returning, 8:30 p. m. Boat returning.

**FOR MARSHALL HALL**  
Steamer Charles Macalester, daily 19 a. m., 2:30 and 5:30 p. m.; Sundays 11 a. m., 2:30 and 5:30 p. m. Dinners and lunches. Music and dancing. All amusements. Fare, round trip, 25c; children, 15c.  
**MT. VERNON**  
Daily (Sundays excepted), 10 a. m. and 2:30 p. m. Fare, round trip, including admission to grounds and mansion, 75c.  
**Washington and Potomac Steamboat Co.**  
**RIVER VIEW**  
A Refined Family Resort Under New Management.  
**Steamer Queen Anne**  
Week days.....10 a. m., 2:15 and 5:45 p. m. Sundays.....11 a. m., 2:30 and 5:15 p. m. Competent and polite employees; plenty of food, music and dancing. Week days, sacred band concerts Sunday. Objectionable characters positively excluded. Fare.....Children.....25c Adults.....50c  
JULY 1-4 D. VAN CLEAF, Gen'l Mgr.  
**WASHINGTON AND POTOMAC STEAMBOAT CO.**  
**COLONIAL BEACH**  
Washington's Atlantic City.  
**Special Week-end Trips!**  
**STEAMER ST. JOHNS**  
From River View wharf, foot 7th st. s.w., Saturday, June 27, at 5:45 p. m.; Sunday, June 28, at 9:45 a. m., and EVERY SATURDAY AND SUNDAY during June. Home again Sunday about 10:30 p. m. Enjoy a pleasant ride and a salt-water bath. Go boating, bathing, and fishing. Fare, round trip, 10-day ticket.....\$1.00 Sunday.....50c  
Colonial Beach Hotel, New Ocean. A La Carte Meals Served on the Steamer. Stops made at Alexandria going and returning.